

STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE

THE ARTURA BULLETIN



SEPT.



1912

AMAGAZINE OF INFORMATION FOR THE PROFESSION
PUBLISHED BY THE
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.

Make your Enlarge-
ments on the *New*

Artura
Carbon Black
Buff Stock



ARTURA DIVISION,
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

All Dealers.



OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.



FROM A ZELTA PRINT

*By Elias Goldensky
Philadelphia, Pa.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE • THE ARTURA BULLETIN

ESTABLISHED 1901

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No. 7

Impressions are the bumps received by the mind when a thing strikes it as being good or bad.

Making an impression is like driving a nail. If it is a good impression, it drives straight, holds tight and looks well.

If it's a bad impression, it drives crooked and must be pulled out and driven again to make it hold. Even then it never holds as strong, and there's always a hole to putty up with excuses.

Begin making good impressions in your show case, but don't stop there. You can't make an impression hold by putting all the nails in the same place.

If you are building a reputation, good impressions are a very important part of the building material. Put the nails close together. The display case is the first nail, the entrance or stairway the second nail, the reception room the third nail, the posing room the fourth, etc.

Drive home a good impression in each place and it will help hold your reputation together.

Some impressions are strongest and hold together best when plenty of very small nails are used. This comes very near being fancy work and should be left to a clever woman. A good receptionist will look after the little details that are so vital in making a good impression on a refined customer.

Don't forget, however, that good impressions will not stand alone. You must have a solid foundation and framework of quality materials to make your reputation hold together. Many a man has made a good impression to begin with but had nothing back of it, much as the young Roman architect who built a large but poorly constructed amphitheatre which, when filled with people, crumbled and fell. An inscription of three words was placed below his name over the doorway—"He was banished."

CHANGING A NATION'S HABITS BY ADVERTISING

"The housekeeper's pride was once her parlor, to-day it is the immaculate whiteness of her bath-room."

Such was the remark passed the other day by a wide awake business man in a discussion that embraced politics, the high cost of living, the present prosperity of the farmer, and general social conditions.

And the other party to the conversation came back: "Yes, and this has been brought about by the advertising of the Standard Sanitary Mfg. Co."

"You're right," said the wide awake business man.

There are still houses without bath rooms, and other houses without modern bath rooms, but tens of thousands of old houses have been modernized with white tile and sanitary plumbing, and in the architect's office the bath rooms to-day get early consideration in the making of every set of plans.

Hotels that were "modern" a few years ago had bath rooms only with their most luxurious suites. To-day they are built with a bath with nearly every, and in some cases with every, room. Old hotels have had to put in additional baths to keep up-to-date. Their guests being accustomed to the luxury of a

well appointed bath at home, demand it also when they travel.

Advertising has changed the habits of a nation. Yes, in this respect at least, it has contributed to the high cost of living by encouraging extravagance in bath rooms. But likewise it has contributed to cleanliness and comfort and health—all worth while extravagances.

Advertising can likewise persuade people to have their pictures taken. Can appeal to their sense of duty, their vanity and can make them understand that "sitting for a picture" is no longer an ordeal to be dreaded. Our magazine copy for September is along this line. It's based on a personal incident, for it briefly tells of how the man who wrote it was once handled by a clever photographer. The result was a "natural" picture, free from all suggestion of "pose."

There's a thought in that advertisement for both your newspaper copy and your work under the light.

The advertisement reproduced on page 5 appears in full pages in the September issues of *American Magazine*, *McClure's*, *Munsey's*, *Review of Reviews*, *World's Work* and as a quarter page in *Collier's*. September *Cosmopolitan*, issued August 10th, carries the copy about the famous picture of Miss Draper, which was in the August issues of several other magazines, and really car-

"Just make yourself comfortable. I'll be ready in a minute." That's the way a photographer spoke the other day after seating his subject in the studio.

A few seconds later he said: "I think those will be very good. Will mail proofs to-night."

Clever photographers and fast plates and lenses have made having your picture taken a rather pleasant experience these days.

There's a photographer in your town.
Eastman Kodak Company, Rochester, N. Y.

ries out the same idea—"clever photographers and fast plates and lenses have made having your picture taken a rather pleasant experience these days."

September marks a settling into the harness for winter business. First you know, people will be contemplating their Christmas purchases. It's high time to begin influencing their minds as to what those purchases shall be—photographs, of course.

We shall continue to help, but we can't do it alone. Our advertising will be of the most help to those who co-operate with similar publicity.



CONVENTION XPERI- ENCES

BY THE OFFICE BOY

Well, me an' the Boss haz got bak from the convention.

I kontradikted a awful kold down to Atlantik City, my bargain bathin' sute shrunk mos' up to nothin' when I got it wet, an' I gess I ketched the kold runnin' from the watter to the bathin' hous.

The Boss says I aint the first feller to get a chill after tryin' oute a bargain.

Me and Jimmy the printer wuz wanderin' aroun' the hotel where we wuz stoppin' and we seen a sine wot says "Elevator to roof garden." We thot land must bee awful xpensiv in Phillydelphy for the hotel to hav its garden on

the roof. So we went up on it; twant no garden atall—jus' a plaise with etin' tabels. Me an' Jimmy wuz kinda rattled, one feller took our hats, an' it kost us ten cents a peace to get 'em bak, and another feller set us down to a tabel, an' we had jus' et dinner, but we ordered sum moar an' it kost us 2 dollers. Nex' day me an' Jimmy wuz afrade to get on a strete car without firs' askin' wot it kost to ride.

The Boss says investigatin' life in a grate city is interestin' but awlso xpensiv.

The plaice where they held the convention wuz a reggler pallace; Gee! you otta seen the plaice where the Eastman Company had theire pitchers hung, rite at the top of a rele marbel stare kase, with marbel pillers awl aroun' an' velvet kurtins, an' karpets wot your fete sunk in 2 like the moss aroun' the edge of the frog pond down in Grandad's pashture.

Down 2 the other end of the haul wuz a big staige with awl kinds of whoppin' big kameras, an' every thing else for uze in the studio, an' all the Eastman fellers in thair wuz so bizzy talkin' an' taikin' orders that they didden have no time to ete. One big fat feller in thair looked like he didden nede to do no etin for a weke.

One day we awl went doun to Atlantik City—that's whear I los' my bathin' sute. Lots an' lots



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of foaks wuz ridin' up an' down the bored walk in big baby karriagis, with a man pushin' 'em. Me and Jimmy we road in won of 'em jus' like we wuz million-hairs, an' I don' blaim my baby brother no moar for wantin' to ride in hiz littel won.

The Boss took us in2 a big hotel for sumthin to ete B 4 we kaim hoam that evenin', an he sed we kud ete onions if we wanted 2 Bkaus the bill wood tak our breth away (joak).

One of the plaices along the bored walk had a sine reedin, "Aw! the sody watter you wanta drink for 5 cents." Me an' Jimmy went in an' tride to get even for wot we blowed in on the roof garden. I gess we did awl rite, but we had to go an' lye down Bhind a bath hous' for a hour afterwards.

The Boss says gettin' even sometimes haz a stinger in it.

Friday nite the Philladephy fellers gave us awl a party at Turnge-hoap-you-choak Hall—anny how, that's as near as I kan get to it. They wuz moar pretty girls thair then I ever seen outside ov the pitchers in Ma's fashion book, an' we had sum etes. Me an' Jimmy wuz afrade to sit down to the tabel (thinkin' of our roof garden xperience) but a feller tole us to pitch in az it wuz awl pade for. Long 'bout ten o'klok the Boss kum along an' put hiz arm aroun' me an' sed he wuz goin' to adop' me

for hiz only sun, but he forgot to maik oute the papers the nex' mornin'. They giv us a big vaw-deveal show an' a danse, an' I bot a mornin' papper on the way hoam.

Funny how all the pas' Presidents loozes there watches—the fellers had to taik up a kollection an' buy won for Ben Larrimer. I ges tho' that sum of the fellers swiped Ben's ole watch firs' so as they kud giv' him another 1, Bkaus every boddy thinks a lot of Ben. Nex' yere we're goin' to Kansas Citty. I hoap we doan hay' to fite no indians.



ZELTA

A MATTE-SURFACE, READY-SENSITIZED ALBUMEN PRINTING-OUT PAPER. THE LATEST GOOD THING FROM THE CITY PHOTOGRAPHIC.

Zelta—the paper that was the talk of the Philadelphia Convention, is now ready for the market.

Technically, Zelta is a ready-sensitized albumen printing-out paper, with excellent keeping qualities. But Zelta is something more. It's a paper that gives opportunity for the photographer to exercise his originality—show his individuality. Yet it is by no means a difficult paper to work. Straight printing and toning methods, easily mastered, give uniform prints of delightful tone and texture. But the man who wants something out of the ordinary will find in Zelta a medium that lends itself with greatest



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resiliency to special treatment. Zelta is coated on both white and chamois stocks of pleasing texture. Tones may be varied by the use of either gold or platinum, by a combination of the two and by the strength and age of the baths used. Reds and olive browns and deep lustrous black, and the intermediate tones, are all at the command of the operator, and whatever the tone the detail is carried, step by step, with the finest gradation from shadow to high-light.

Zelta offers opportunity to the photographer to awaken interest with something new, yet not merely new, but with a subtle quality that will appeal to the highest grade clientele. It offers the photographer ample opportunity to put out a higher grade of work at a higher price and a better net profit.

Zelta has not yet been stocked by all dealers, but all dealers know about it and can furnish your trial order promptly. And right now is the time to get acquainted with Zelta with a view to making it a feature in your holiday business. And with Zelta the fact that your keenest competitor may use it for *his* holiday leader need be no deterrent. Both of you can make beautiful work on Zelta, yet the work will not be alike—it has that range in tone and quality which will enable you to stamp it with *your* individuality. Zelta, though a

simple, is not a mechanical printing medium.

Our illustrations are from Zelta prints from Goldensky negatives. Printer's ink cannot show the tones, nor can the half-tone show the fineness of gradation, yet they give an inkling of Zelta quality. Every photographer who has or hopes to have a high-grade business will look into the possibilities which Zelta offers for the production of superior and distinctive work.

Zelta will be furnished in the following grades:

GRADE	COLOR	SURFACE	WEIGHT
A	White	Gros-grain	Light
B	White	Smooth	Medium
C	Chamois	Semi-rough	Medium
D	Chamois	Gros-grain	Heavy

PRICE LIST

SIZE	DOZEN	GROSS
3½ x 5½	\$ 0.45	\$ 5.00
4 x 6	.45	5 00
4½ x 6½	.55	6.00
5 x 7	.65	7 25
6½ x 8½	1.00	11.00
8 x 10	1.50	16.50
11 x 14	3.00	33 00
14 x 17	4.80	53.00
16 x 20	5.60	62.00
20 x 24	8.00	88.00

"Zelta" paper is not furnished in rolls.



ZELTA

The opportunity for the man who looks, first to quality—then to price—then to profit.



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*By Elias Goldensky
Philadelphia, Pa.*



HOW YOU CAN PHOTOGRAPH COLORED OBJECTS

If you don't just understand what is meant by color contrast, hunt around for a bright red label with black printed matter on the red, and try to make a negative that will show the label as you see it with your eyes. You can't do it with an ordinary plate. The bright red looks lighter than the black, but you can't get the plate to see it that way. The red will photograph as black as the black letters, so there is no contrast in the negative.

This may seem an extreme case to you, but such things come up every day in Commercial Photography, and if the man in the small town expects to make the most of his opportunities, he must not only be prepared to do an occasional job of commercial work, but he should encourage it. This can only be accomplished by doing *good* work. And to do good commercial work you must know something about making photographs of colored objects.

To begin on this subject of color, you must know first of all, that you cannot make red, or any color containing red, appear in a photograph as light as it appears to the eye unless you use a Panchromatic Plate. This is very simple to understand, as the ordinary plate is not sensitive to red; consequently red objects photo-

graph much darker than they look.

The only way to overcome this trouble is to use a plate that is sensitive to red, the best plate of this kind being the Wratten Panchromatic. As the name implies, this plate is sensitive to all colors, and as it is not possible to make a plate which is not more sensitive to blue than to other colors, it is necessary to use with this plate a yellow screen or filter in front of the lens to cut out some of the rays of blue light. Then all colors may be photographed in the same tone and contrast to one another that they have to the eye. This gives a *true* orthochromatic result.

For example, if you had four cards, one blue, one yellow, one green and one pink, all being *equally dark* in tone, they would photograph alike on the Panchromatic Plate, using the correct yellow filter (K 3).

Now suppose you have a florist bring in a beautiful bouquet of red roses in a mass of green foliage, and he asks you to make a photograph of these flowers. What are you going to do? Use an ordinary plate and the flowers and foliage will both be very dark. Use a Panchromatic Plate and yellow (K 3) filter, and they will both be lighter, but still the result will not be satisfactory. Right here is where what is known as a "Contrast Filter" saves the situation. This filter



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would be of no use without the Panchromatic Plate, for it is red in color and the plate must be sensitive to red. By placing this filter before the lens, the roses will photograph much lighter than the green leaves, and a very satisfactory negative is secured. It would be just as easy to make the green leaves photograph light and the roses dark, by using a green filter. This method is known as over-correction towards red or green—making color contrast where there is no contrast in tones.

The red filter, or to be more correct, orange-red (A) filter, is especially valuable if used with the Panchromatic Plate in photographing pieces of mahogany furniture. Another contrast filter which is very valuable when used with the Panchromatic Plate is the strong yellow (G) filter. This filter brings out the grain of oak and all yellow woods in a surprising manner, and is also valuable in making copies of old prints which have become stained. If you have to copy an old print which has a bad yellow stain, the ordinary plate will emphasize the stain and make it almost black. The Panchromatic Plate and correct Orthochromatic Filter (K 3) will show the stain just as dark as it looks to the eye. The Panchromatic Plate and strong yellow Contrast Filter (G) will make the stain absolutely invisible and you will be

enabled to secure a copy that will, as a rule, be much better than the original.

Naturally the Panchromatic Plate being sensitive to red can not be developed by a red light, but is very conveniently handled in the plate tank, or may be developed in a safely covered tray.

As announced in the April *STUDIO LIGHT*, this highest development of the color sensitive plate, the Wratten Panchromatic, is soon to be manufactured in Rochester, but at the present time we are being supplied by the factory in England, and Commercial Photographers and Process Workers are now availing themselves of the opportunity of buying these plates from their regular dealers.

The Wratten & Wainwright color filters are prepared by coating glass with gelatine to which the necessary dyes have been added. After drying, the gelatine is stripped from the glass and carefully examined, tested and compared, that it may give scientific color separation. We can supply the gelatine film, but most photographers prefer to have these filters protected by being cemented in optical glass. A complete set of filters is furnished, neatly packed in a case, and these filters will all be found of great value to the commercial photographer. Single filters may be had when the entire set is not wanted.

The effect that will be secured on the Panchromatic Plate with any of these filters may be very quickly seen by examining the object through the filter. The colors will photograph on the Panchromatic Plate in the same tone and contrast to one another that they have to the eye in viewing them through the filter. This makes it very easy to secure the result desired in difficult colored subjects.

The Wratten & Wainwright Orthochromatic and Contrast Filters are as follows:

Orthochromatic Filters, K 1, K 2 and K 3.

The K 1 is a light filter, requiring on a Wratten Panchromatic plate only about $1\frac{1}{2}$ times the unscreened exposure, therefore it is very suitable for quick view work.

The K 2 is the most generally useful filter, increasing exposure on a Wratten Panchromatic plate about $3\frac{1}{2}$ times, and giving excellent color rendering.

The K 3 filter gives absolutely correct color rendering and requires about 5 times the unscreened exposure on the Wratten Panchromatic plate. It is not suitable for use with other plates.

The Contrast Filters are as follows: G, F and the Tri-Color Filters A, B and C.

G. A strong yellow filter, valuable in photographing oak and other yellow woods, stained prints, etc.

F. A deep red filter used in pho-

tographing very dark mahogany, blue prints, etc.

A. An orange-red filter for photographing mahogany and other red woods. Used in giving strong contrast between reds and other colors.

B. A green filter used in photographing blue or purple typewriting, carpets, rugs, etc.

C. A blue filter for three-color work.

FILTERS

GELATINE FILM, unmounted,
K-1, K-2, K-3, G, A, B, C,
F, per square inch . . \$.10
Minimum charge20

ORTHOCHROMATIC FILTERS
(For General Orthochromatic work)
(Gelatine Film)

Sets of three, K-1, K-2, K-3,
2 in. square, per set . . \$ 1.00
Separate Filters, K-1, K-2,
K-3, 2 in. square, each . . .35
Separate Filters, K-1, K-2,
K-3, 3 in. square, each . . .75

CONTRAST FILTERS FOR COMMERCIAL
PHOTOGRAPHY

Complete set of eight Filters,
3 in. square, cemented in
B glass, packed in neat
case, K-1, K-2, K-3, G, A,
B, C, F, per set . . . \$ 20.00
Set of three Filters, 3 in.
square, cemented in B
glass and packed in neat
case, K-3, G, A, per set . . 7.50
Separate Filters: any of the
above, 3 in. square, ce-
mented in B glass, each . . 2.50

CONTRAST FILM FILTERS
(Gelatine Film)

Sets of three Filters, 3 in.
square, K-3, G, A, per set \$ 2.25
Sets of four Filters, 3 in.
square, A, B, C, K-3, per
set 3.00
Separate Filters, 3 in. square,
K-1, K-2, K-3, G, A, B,
C, F, each75



FROM A ZELTA PRINT

*By Elias Goldensky
Philadelphia, Pa.*





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Philadelphia, Pa.*



TRI-COLOR FILTERS
(Gelatine Film)

Sets of three Filters, 2 in.
square, A, B, C, per set . \$ 1.00

WRATTEN & WAINRIGHT PANCHRO-
MATIC AND PROCESS PANCHRO-
MATIC PLATES Per Doz.

3 1/4 x 4 1/4	\$.55
3 1/4 x 5 1/2 . . . . .	.80
4 x 5 . . . . .	.80
5 x 7	1.40
6 1/2 x 8 1/2	2.10
8 x 10	3.00
10 x 12	5.15
11 x 14	7.25
14 x 17	11.25

WRATTEN & WAINRIGHT SAFELIGHTS

These safelights consist of one or two sheets of glass coated with a colored gelatine film, which transmits a perfectly safe light for handling the plate for which they are recommended.

Series 0. A bright orange color suitable for use with Bromide paper and Lantern Plates.

Series 1. An orange safelight for use with ordinary, medium and extra rapid plates which are not color-sensitive. Consists of yellow and orange coated glass, with red paper between.

Series 2. A safelight for extra rapid and Orthochromatic Plates which are sensitive to green but not red. This safelight consists of yellow and violet colored glass with deep red paper between.

Series 3. This is the green safelight for use with the red-sensitive Panchromatic Plate. It gives a faint illumination, which grows quite strong as the eyes become accustomed to it. This safelight consists of yellow and green coated glass with green paper between.

Series 4. Bright green safelight for use with ordinary plates, for those who are unable to use a red

light. Not safe for Orthochromatic Plates.

Series 5. Blue green safelight, which can be used with Orthochromatic Plates if care be taken. Not recommended except where the red Series 2 cannot be used with comfort.

PRICE
(Any Series)

5 x 7	\$.50
8 x 10	1.00
12 x 15	2.00

Special sizes supplied at price of next larger size from which they can be cut.



THE MUCH BERATED POST CARD

There are two sides to every question—sometimes more, and this is especially true of the Post Card business. In the past there have been many arguments for and against Tintypes, Penny Pictures, etc., and now it is the Post Card. It seems there are those who will always object to any branch of photographic work intended to catch the spare change of a pleasure-loving, money-spending public, but the fact remains that if this money is not caught in the pockets of the photographer who makes Post Cards, it will go elsewhere, for it is the kind of money that gathers no moss—it goes too fast.

Do away with the Post Card and there will be some other photographic novelty spring up to take its place. The people, or, a certain class of people, de-



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mand these novelties, and a certain number of photographers are always willing to fill the demand. In the old days there was the Tintype man with his tent, who attended all the county fairs and was located at every beach and summer resort. He also traveled through the country in a wagon and gathered in all the loose change he could between times. Then there was the photographer who made the C. D. Vs., Petittes and all the other little "du-dads," some of them to slip in tiny cut-out mounts and some to be pasted on cards. After him came the "Penny Picture" or "Stamp Man," as he was sometimes called, and finally the Post Card Man.

Some photographers have gone so far as to say that the Post Card business has been a real benefit in that they attribute to it their sale of a greater number of larger sized photographs than ever before. People who have money to spend for good work take more readily to 5 x 7, 6 x 8, or 8 x 10 prints, because the Post Card has rather made the small size picture unpopular, and we certainly should not complain about our customers wanting large pictures.

Most of us buy 5 x 7 plates but we don't use them; that is, don't use the full size of them. We make cabinet prints when we might just as well make 4 x 6—the paper costs no more.

If our cabinet paper costs us \$2.00 per gross, it will cost just $6\frac{2}{3}$ cents more on the dozen to use $4\frac{1}{4} \times 6\frac{1}{2}$, and 5 x 7 paper will cost another 6 cents more on the dozen, so why not make the most of our plates by spending a few cents more on a dozen pictures? We can not only compete with the Post Card in this way, but we can sell more pictures at better prices by giving the customer more for his money. A Post Card is smaller than a cabinet print, and in comparison with a 5 x 7 print, the difference is so great that there is no comparison.

Who will begrudge six or twelve cents on the cost of a dozen prints, when it not only gives us a better price for our pictures but meets any competition we may have on Post Cards and pleases our customers? Make a larger sized print from your 5 x 7 negative and the customer who has five dollars or more to pay for pictures will not be satisfied with Post Cards. The one who has fifty cents or a dollar to spend will not buy four or five dollar pictures anyway.

There are lots worse things than Post Cards.

Seed Quality is Printing Quality. You deliver it to the customer in the finished print.



Advertising cut, No. 182. Price, 50 cents. See following page.



PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED
BY PHOTOGRAPHERS AND
FOUND TO BE USEFUL

In blocking out negatives of furniture or machinery, where there are a great many straight lines, much time may be saved and better results secured by using liquid drawing ink, a ruling pen and a ruler. By this method the lines may be made clean cut to the edge of the object and the

filling in may be done with any ordinary opaque brush.



Some people's hands perspire so freely that it is next to impossible for them to handle negatives, prints or white mounts without leaving them finger marked. I have seen a photographer overcome this trouble by wearing the cheap white cotton gloves that may be bought for a few cents at any dry goods store.

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



THERE'S no picture more beautiful than a picture of the mother and her children.

You want such pictures, and you can make that other mother—*your mother*—happy with a picture of her grown-up daughter and grandchildren.

Make the appointment to-day.

THE
PYRO STUDIO

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Milwaukee, Wis.	September 3, 4, 5
Fort Wayne, Ind.	September 10, 11, 12
Cincinnati, O.	September 17, 18, 19
Pittsburg, Pa.	September 24, 25, 26
Buffalo, N. Y.	October 1, 2, 3
Syracuse, N. Y.	October 8, 9, 10
Baltimore, Md.	October 15, 16, 17
Norfolk, Va.	October 22, 23, 24
Charlotte, N. C.	October 29, 30, 31





THE ADVANTAGES OF
ROYLON

ROYLON with hydrochinon makes a vigorous developer for photographic papers.

ROYLON gives rich warm tones—is not easily exhausted.

ROYLON is specially suited to those who are subject to the irritating effects of other developers. In most of these cases there are no ill effects from its use.

THE PRICE

1 ounce bottle	. . . . .	\$ .60
$\frac{1}{4}$ pound "	. . . . .	2.25
$\frac{1}{2}$ " "	. . . . .	4.25
1 " "	. . . . .	8.00

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

Eastman Hard Rubber Stirring Rod

A wooden stirring rod quickly absorbs water and gets soaked with chemicals. One fall is enough for a glass rod. The Eastman Hard Rubber Stirring Rod is moulded of pure rubber around an aluminum core. Unbreakable, non-absorbent and acid proof.

Order from your dealer.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.





IN HOT WEATHER

There's no dread of developing—no fear of the result when

The Eastman Plate Tank

does the work.

It saves time and energy—gives better, cleaner results.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.

TOZOL

*Simplifies the Process by
Making it Shorter*

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Century Studio Outfit No. 8

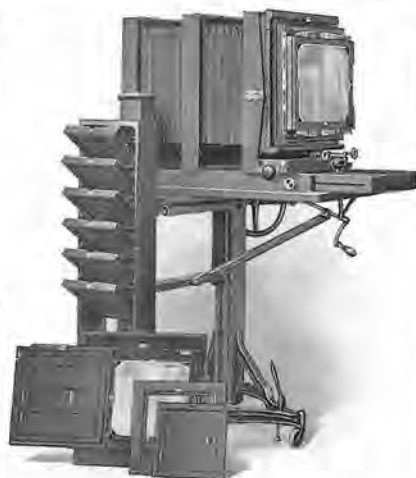
THE CENTURY Studio Outfit No. 8 is similar in design and construction to the 11 x 14 Century Universal Studio Outfit. The No. 8 Outfit dispenses with the heavy 11 x 14 Universal Holder, and in its place a reversing ground glass back is supplied which permits the use of 11 x 14 double Century View Plate Holder. In addition to this the outfit is supplied with sliding ground glass carriage, which takes the 8 x 10 light weight curtain slide holder, and an adapter for this sliding ground glass carriage which admits the 5 x 7 holder. These interchangeable backs allow the use of 5 x 7 and 8 x 10 curtain slide holders in the ground glass carriage, and when it is necessary to make a negative 11 x 14 the spring actuated ground glass back can be attached instantly to the back of the camera.

The camera consists of the regular No. 2 Century Grand Portrait Camera in 11 x 14 size, without the swinging ground glass back which is rendered unnecessary by the use of the spring actuated back.

The stand is the improved Semi-Centennial Stand as supplied with the Universal Outfit, with rack for 8 x 10 curtain slide holders. If desired, the rack can be furnished to take the 5 x 7 holder.

CENTURY STUDIO OUTFIT No. 8.

Century Studio Outfit No. 8, complete, consists of an 11 x 14 Grand Portrait Camera No. 2, with one Reversible Spring Actuated Ground Glass Adapter, with 11 x 14 Century View Double Plate Holder, one 8 x 10 Sliding Ground Glass Carriage, including 8 x 10 light weight Curtain Slide Holder, with adapter frame to fit the above camera, one 8 x 10-5 x 7 Adapter Frame, including one 5 x 7 Cabinet Holder, and one No. 2 Semi-Centennial Stand with 5 x 7 plate holder rack \$120.00



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